

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 56.—No. 49.

SATURDAY, DECEMBER 7, 1878.

PRICE: 4d. Unstamped.
6d. Stamped.

CRYSTAL PALACE.—SATURDAY CONCERT. THIS DAY, at Three o'clock. The programme will include: Overture, *Ray Blas* (Mendelssohn); Concerto, for pianoforte and orchestra, No. 4, in G (Beethoven); Symphony, "Im Walde" ("In the Forest") (Raff), first time at these Concerts; Incidental Music to the *Merchant of Venice* (Sullivan). Vocalists—Mdm Lemmens-Sherrington, Mr John Bridson (his first appearance at the Crystal Palace). Solo Pianoforte—Mdlle Janotha (her first appearance at the Crystal Palace). Conductor—Mr AUGUST MANN. Numbered Stalls, for a Single Concert in Area or Gallery, Half-a-Crown; Unnumbered Seats, in Area or Gallery, One Shilling. Admission to the Concert-room for those not having stall or other tickets, Sixpence. All exclusive of admission to the Palace.

MDME JENNY VIARD-LOUIS'S GRAND ORCHESTRAL AND VOCAL CONCERTS, ST JAMES'S HALL. Conductor—Mr H. WRIGHT HILL. SECOND CONCERT, TUESDAY, Dec. 11, at Eight o'clock. Erard's Grand Pianoforte will be used at this Concert. The Orchestra will consist of 90 performers.

MDME JENNY VIARD-LOUIS'S GRAND ORCHESTRAL AND VOCAL CONCERTS, ST JAMES'S HALL. SUBSCRIPTION TICKETS for the whole series of Eight Concerts—Sofa and Balcony Stalls, £3 3s.; Balcony and Stalls, £1 11s. 6d. Separate subscriptions are also issued for the four Winter or four Summer Concerts. Single tickets—Sofa and Balcony Stalls, 10s. 6d.; Stalls and Balcony, 5s.; Area, 2s. 6d.; admission, One Shilling. Tickets at the usual Agents; and at Austin's Office, St. James's Hall.

SATURDAY EVENING CONCERTS, ST JAMES'S HALL.—SATURDAY next, Dec. 14, at Eight o'clock, FIFTH CONCERT. Artists—Mdm Lemmens-Sherrington, Miss Marian Williams and Mrs Osgood, Mdm Patey and Miss Orridge; Mr Vernon Rigby and Mr Hollins, Mr Ludwig and Signor Federici. Pianoforte—Mdm Montigny-Rémaury. Cornet—Mr Howard Reynolds. Conductor—Mr W. GANE. Sofa Stalls, 6s.; Family Ticket (to admit four), 21s.; Reserved Area, 3s.; Balcony, 3s.; Area, 2s.; admission, One Shilling. Tickets at the usual Agents; and Austin's Office, St. James's Hall.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERTS, ST JAMES'S HALL. Director—Mr JOHN BOOSEY. Thirtieth Year.—The FOURTH CONCERT on WEDNESDAY next, at Eight o'clock. Artists—Mdm Sherrington, Miss Mary Davies, and Mdm Antoinette Sterling; Mr Sims Reeves and Mr Edward Lloyd, Mr Santley and Mr Maybrick. Pianoforte—Mdm Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had at the Hall; and the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 295, Regent Street.

ROYAL ALBERT HALL CHORAL SOCIETY. President—H.R.H. the Duke of EDINBURGH, K.G. Conductor—Mr BARNBY.—THURSDAY, Dec. 12, at Eight. MENDELSSOHN'S "HYMN OF PRAISE" and ROSSINI'S "STABAT MATER." Mdm Lemmens-Sherrington, Miss de Fonblanque; Mr E. Lloyd and Mr Hilton. Organist—Dr Stainer. Prices, 7s. 6d., 5s., 4s., 3s., and 1s. Tickets of the usual agents; and at the Royal Albert Hall.

MENDELSSOHN SCHOLARSHIP. Founded in honour of the memory of Felix Mendelssohn-Bartholdy, for the Education of Musical Students of both sexes. A Scholarship of the value of £20 per annum, subject to renewal, is now VACANT. Candidates between the ages of 14 and 24, being single and natives of, or domiciled in, Great Britain or Ireland, should apply in writing (enclosing testimonials and certificate of birth) to the Secretary. Address as below on or before the 15th January next. In awarding Scholarship preference will be given to talent in Composition, specimens of which should be sent with the applications. Copies of the rules may be had from the Secretary.

By order, JULIAN MARSHALL, Hon. Sec.
13, Belsize Avenue, London, N.W., Dec. 2, 1878.

LONDON CONSERVATOIRE OF MUSIC. Professors and Examiners—Signori Tito Mattel, Enrico Mattel, Monari Rocca; Herren Lutgen and Jacoby; Messrs Albert, Boumann, Amand Oestgenier, Tournour, and J. Riviere; Messrs H. C. Cooper, P. Chatterton, T. Lawrence, J. Hutchins, T. E. Mann, T. Harper, Bernhardt, and Lansdowne Cottell. The fee for residents is 21 guineas per term, inclusive of full board and a first-class railway season ticket; Opera admission, &c. Students can enter any time. Programmes and prospectuses post free.—O. RAY, Sec., Langham Hall, W.

HER MAJESTY'S THEATRE.

OPEN EVERY EVENING.—LAST THREE WEEKS OF ITALIAN OPERA AT CHEAP PRICES.

Production of "Oberon."

THIS EVENING (SATURDAY), Dec. 7, will be performed, for the first time these fourteen years, WEBER'S Grand Romantic Opera, "OBERON." The recitatives selected, arranged, and in part composed by Sir Julius Benedict. Entirely new scenery, costumes, and appointments. Sir Huon, Signor Gillandi; Oberon, Signor Carrion; Scheramin, Signor Mendioroz; Fatima, Mdm Trebelli; Puck, Mdlle Purdy; Mermaid, Mdlle Bauermeister; and Rezia, Mdm Eugénie Pappenheim.

Last Two Weeks.

On MONDAY next, Dec. 9, "LES HUGUENOTS." Mdlle Marie Marimon, Mdm Trebelli, Mdm Eugénie Pappenheim.

On TUESDAY next, Dec. 10, "CARMEN." Don José, Signor Runcio; Escamillo (Toreador), Signor Mendioroz; Il Dancairo, Il Remendado, Signori Zoboli and Rinaldini; Michaels, Mdlle Alwina Valleria; Paquita, Mdlle Bauermeister; Mercedes, Mdlle Purdy; and Carmen (a gipsy), Mdm Trebelli. Conductor—Signor LI CALE.

On WEDNESDAY morning next, Dec. 11, "FAUST" (commence at two o'clock). Mdm Trebelli, Mdlle Marie Marimon.

On WEDNESDAY evening next, Dec. 11 (commencing at half-past seven o'clock), "DER FREISCHUTZ." Mdm Eugénie Pappenheim.

On THURSDAY evening next, Dec. 12 (second time), "OBERON."

On FRIDAY evening next, Dec. 13, "LA TRAVIATA." Mdlle Emilie Ambro as Violetta Valery.

Grand Morning Performance of "Dinorah" (commencing at Two o'clock).

On SATURDAY morning next, Dec. 14, "DINORAH." Mdm Trebelli, Mdlle Marie Marimon.

On WEDNESDAY morning Dec. 18, grand performance of "OBERON" (commencing at two o'clock).

Doors open at 7; the Opera will commence at 7.30, and terminate about 10.30. Orchestra Stalls, 12s. 6d.; Grand Circle Seats, 8s.; Box Seats, 6s.; Pit, 3s.; Amphitheatre Stalls, 4s.; Gallery Stalls, 2s.; Gallery, One Shilling. Private Boxes, from 10s. 6d. to 24 4s. Books containing 30 transferable Pit tickets, available on all occasions, price £3 15s.

Special Notice.—The usual Opera regulations as to evening dress will be dispensed with.

The Box Office of Her Majesty's Theatre, under the portico of the Operahouse, is open daily from 10 till 5, under the superintendence of Mr Bailey. Tickets also of all the Librarians and Music-sellers.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.

Founder and Director—Herr SCHUBERTH. Twelfth Winter Season, 1878.—The Nineteenth SOIRÉE-MUSICALE, for the introduction of rising artists, will take place at the LANGHAM HALL, on FRIDAY, Dec. 20. Full particulars will be duly announced.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.

Founder and Director—Herr SCHUBERTH. Notice to Composers. A Prize will be given for a new CONCERT OVERTURE for Full Orchestra, to be introduced at the second Orchestral Concert of the Society in May next. For particulars apply to Herr SCHUBERTH, Conductor, 244, Regent Street, W.

MISS LILLIE ALBRECHT will play, on Tuesday, the 17th inst., at Mdm St Germaine's Evening Concert, Holland Road, Kensington, BALFE'S TRIO in A major (the last three movements) (Violin—Herr Schneider; Violoncello—Herr Schubert); and, by desire, Liszt's "RIGOLETTO," for pianoforte alone.

MISS LILLIE ALBRECHT will play, on Friday evening, the 20th inst., at the Beethoven Rooms, BALFE'S TRIO in A major, for pianoforte, violin, and violoncello, with Herren Schneider and Schubert. On this occasion the whole of the work will be performed; and a SOLO by CHOPIN, for piano alone.—38, Oakley Square, N.W.

HERR LOUIS ENGEL has the honour to announce that he has returned to London, after several years' absence, and that he will be happy to receive Pupils for the Harmonium, and ENGAGEMENTS for Concerts and Parties. Address—Messrs CHAPPELL & Co., 50, New Bond Street.

REMOVAL.

MDME ALICE BARTH requests that all ENGAGEMENTS may be addressed to her new residence, 24, Gloucester Crescent Regent's Park, N.W.

LANGHAM HALL.

MDME ALICE BARTH, at Mdme Wensley's Concert: "SHE WANDERED DOWN" (F. CLAY), and "KILLARNEY" (BALFE).

THE LYRIC GLEE UNION.—Messrs GILL, WINSTANLEY, HUTHWAITE, WEIGE, and A. MORI, at Mdme Wensley's Evening Concert, at Langham Hall, Dec. 16, at Eight.

MR GEORGE WEIGE, at Mdme Wensley's Concert: "I FEAR NO FOE" (PINSUTI), at Langham Hall, Dec. 16.

MR E. H. THORNE, at Mdme Wensley's Concert, Solo Pianoforte—a. "ROMANCE" (RUBINSTEIN), b. "RONDO A LA POLO-NAISE" (STERNDALE BENNETT); and, with Mr H. SMITH, Duet, "ALLEGRO BRILLANTE" (MENDELSSOHN), at Langham Hall, Dec. 16.

MR EGBERT ROBERTS, at Mdme Wensley's Concert: "YEOMAN'S WEDDING," and Old German Lied, "MY LODGING IS IN THE CELLAR HERE," at Langham Hall, Dec. 16.

MR A. MORI will sing "ALICE, WHERE ART THOU?" at Mdme Wensley's Concert, Dec. 16, at Langham Hall.

MDME GRACE ARNOLD, at Mdme Wensley's Concert: "THE VILLAGE BELLS" (T. THORPE PEDE), at Langham Hall, Dec. 16.

MR T. THORPE PEDE, at Mdme Wensley's Concert: "SING AGAIN, YE HAPPY CHILDREN" (BOECKEL), and "THE TWO BIRDS," New Song, at Langham Hall, Dec. 16.

MISS SOPHIE WORRELL, at Mdme Wensley's Concert: "THE CHORISTER" (A. SULLIVAN).

MISS ANNIE BERESFORD, at Mdme Wensley's Concert: "AVE MARIA" (SCHUBERT).

MDME WENSLEY will sing "CARO NOME" (RIGOLETTO), "THE LAST BOAT" (T. THORPE PEDE), and "ONLY LOVE CAN TELL" (B. TOURS), at Langham Hall, Dec. 16.

MDME WENSLEY will sing "FROM MIGHTY KINGS" and SOPRANO SOLO in MOZART'S "BENEDICTUS" (*Requiem Mass*), at the Albert Hall, Dec. 19.

MDME WENSLEY will sing "THE LAST BOAT" (T. THORPE PEDE), and "LET ME DREAM AGAIN," at Miss Sophie Worrell's Concert, at Langham Hall, Jan. 13.

MDME WENSLEY will sing "PUR DICESTI," "CARO NOME," and a new Song, "THE LITTLE FORT" (T. THORPE PEDE), at Mr Thorpe Pele's Evening Concert, Langham Hall, Jan. 20.

MDME ALICE BARTH.

MDME ALICE BARTH, having recovered from her accident, is prepared to accept ENGAGEMENTS for Oratorio, English Opera, Concerts, &c. Address 24, Gloucester Crescent, Regent's Park, N.W.

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MDME ALICE BARTH will sing BALFE's admired Song, "KILLARNEY," at Langham Hall, Dec. 16.

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Dreaming the long nights and thinking all day
Of a little boy sailor while he was away."

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IN consequence of the enormous increase in the circulation of the "CHAMPION JOURNAL," my present business premises are inadequate for the requirements of the same. I have therefore made arrangements to conduct my business, after this date, from the above address. I have great pleasure in making this announcement, as I am confident that it will be fully appreciated by my customers, and will be of the greatest advantage to them, from the position being more central, which will greatly facilitate the despatch of business. It will also enable me in the future to cater even more successfully (if possible) than I have hitherto done for those who honour me with their patronage. I have endeavoured, and with great success in past years, to oblige and please my customers, and in soliciting your continued support beg to assure you that every order I may be favoured with will receive the most prompt attention. I am, Sir, your obedient servant.

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[PRICE ONE SHILLING.]

The Theatre:

A MONTHLY REVIEW AND MAGAZINE.

DECEMBER 1, 1878.

BILL OF THE PLAY.

1. THE WATCH-TOWER: "Mr Phelps;" "French authors and English adaptors;" "The Censorship on its Trial."
2. PORTRAIT OF MISS ROSELLE.
3. THE ROUND TABLE: "Mr Phelps and the Fool's Revenge," by Tom Taylor; "The Grave of Richard III.," by Henry Irving; "The National Theatre Question," by George Godwin, F.R.S.; "Mr Phelps at the Gaiety," by John Hollingshead; "Actors and Faces," by Percy Fitzgerald.
4. PORTRAIT OF MR FARREN.
5. FEUILLETON: "My first critique," by L. F. Austin.
6. NOTES *en passant*.
7. The Drama in London, the Provinces, Paris, Berlin, Vienna, Madrid, Rome, Milan, and New York.
8. Echoes from the Green-room.
9. LITERATURE: "Miss Fanny Kemble's Reminiscences," "Shakspeare and his Contemporaries."
10. CORRESPONDENCE: Mr Irving and America.

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MISS ANNA WILLIAMS begs that all communications respecting ENGAGEMENTS, &c., may be addressed to her at her residence, 19, Warwick Street, Charing Cross, S.W.

HER MAJESTY'S THEATRE.

Last week again presented us with a series of recognized favourites, the youngest of which, *Carmen*, may be said already to have taken a place in the repertory which has every chance of becoming permanent. As a work of genius, however, the hearty and unanimous recognition it has won can only be regarded as legitimate. Its attraction now is as great as it was in the regular season, thus showing the power to interest and satisfy two, in a large measure, distinct audiences. People who go to the opera, in ordinary costume, for the sake of hearing the music, and with no other object in view, appreciate it even more, perhaps, than those who, as a majority, attend because at a certain time of year the opera is a "fashion." It little matters, however, the charm of Georges Bizet's music depending not only on its absolute value as mere art-work, or, indeed, upon its unimpeded flow of spontaneous and natural melody, but on a certain originality pervading it from first to last. That it has afforded to opera-goers a new sensation is unquestionable. *Carmen* was played twice during the week, and each occasion brought new honours to Mdme Trebelli, actual representative of the irresistible gipsy heroine. Mozart's *Il Flauto Magico*, about which we spoke but lately, has also been repeated with the same cast. That *Lucia di Lammermoor* would appear in due course was inevitable. Here is another opera persistently holding its place, and likely to hold it for many years to come, and this—notwithstanding that some amateurs and connoisseurs, not to speak of musicians, must be a little tired of it—in consequence of its intrinsic merits. How many Lucias have we seen and how many Edgardos, since Donizetti's tragic masterpiece was first brought out at Naples, with Persiani as Lucia, and the great French tenor, for whom it was expressly composed by the Bergamese master, in 1835, as Edgardo? It would be tedious to enumerate them, even could we recall them one after another. Not only every practised singer, but every aspiring *débütante*, must, as a matter of course, represent, sooner or later, the unhappy bride. Among the youngest and by no means least engaging, Mdme Alwina Valleria maintains an honourable place. Her performance the other night was exceedingly good in all respects, and it may be added that her efforts were fully appreciated. In the scene of the madness and elsewhere she obtained well-merited applause. The parts of Edgardo, Enrico, and Arturo were assigned to Signors Gillandi, Rota, and Rinaldini, Raimondo (Bide-the-Bent) falling to Herr Behrens. A "ballet divertissement," entitled, *Une Fête des Pêcheurs*, followed the opera, supported by the *corps de ballet* and the pupils of the "National Training School for Dancing"—an institution of which the clever Mdme Katti Lanner is the controlling spirit, and of which the director of Her Majesty's Theatre, if we are rightly informed, was the projector. To describe this pretty Neapolitan trifle in detail would be superfluous, but we may state that it is well got up and that the talents of the children are agreeably exhibited. Especially should be mentioned a "comic polka" for two, and a *tarantella* for two others (to Auber's music), in which last the sisters Caroline and Adelaide Monti with the whole company of adult terpsichoreans subsequently join.

The new singer, Mdme Emilie Ambre, whose success in *La Traviata* was fully maintained by her second performance of Violetta Valery, has essayed the character of Marguerite in *Faust*, and though suffering under the effects of cold and hoarseness, vouched for by a printed apology claiming the indulgence of the house, and, indeed, at once observed, made a decidedly favourable impression. To pronounce a definite opinion of her singing in such circumstances, more particularly in some of the music belonging to the third act (the "Jewel song," for example), would be manifestly unjust. Sooner than compel a change and thus disappoint the audience, Mdme Ambre went through her difficult task cheerfully, and as the opera progressed seemed to obtain more and more command of her voice. This was apparent even in the famous love duet of the garden scene; still more so in that of the cathedral, where the contrite Marguerite is scoffed at by Mephistopheles while vainly endeavouring to pray; most of all in that of the dungeon, where, resisting the solicitations of Faust to escape, she triumphs over her enemy and dies only to be saved. Mdme Ambre's acting was everywhere distinguished by earnestness and marked intelligence. Moreover, she interprets the character of Marguerite in a way of her own, which, while original, and owing nothing whatever to conventionality, is throughout both natural and impressive. About the intrinsic merits of her performance generally there cannot, we think, be two opinions. The audience not merely showed sympathy for her, but demonstrated that sympathy with genuine warmth. Mdme Ambre will, doubtless, however, afford us an opportunity, when her voice is entirely under control, of strengthening this first impression. The Siebel of Mdme Trebelli, who was encored in the air "*Parlatele d'amor*," is too well known

to require description; nor need we dwell upon the other characters, distributed as on recent occasions, when Mdme Marimon was Marguerite. The opera on Saturday night was the *Huguenots*, which, as seldom fails to be the case, drew a crowded audience. Mdme Pappenheim entirely justified the praises bestowed on the occasion of her first appearance as Meyerbeer's heroine. What was said then might be repeated now in still more emphatic terms. This German lady is a true artist, and precisely fitted for such characters as those in which she has hitherto been seen and judged at Her Majesty's Theatre. Her distinct line is the line adopted by the late Thérèse Tietjens, and this as much in high lyric comedy (the Countess in *Le Nozze di Figaro*, for example) as in *opera seria*. We are not called upon to expatiate again upon her Valentine. Enough that on Saturday she was at her best, arousing the sympathies of her audience and achieving a legitimate success. After the duet with Marcel (Herr Behrens) in the scene of the *Pré aux Cleres*, and the still greater duet with Raoul de Nangis (Signor Gillandi), she was called before the lights—in the second instance twice. We have not so many artists of this stamp that we can afford to undervalue Mdme Pappenheim. Mdme Marimon, as usual, played Marguerite de Valois, singing with her accustomed brilliant fluency. The characters of St Bris, the furious Catholic, who instigates the massacre of the Huguenots, and that of the chivalrous Nevers were respectively sustained by Signors Rota and Mendioroz. Mdme Trebelli, the page Urbano, was, as usual, invited to repeat her first air, which, as usual, she sang to perfection. The performance on the whole, under the direction of Signor Li Calsi, was very effective.

MDLLE AMBRE IN A THIRD PART.

Mdme Ambre appeared on Tuesday night as Gilda in *Rigoletto*, and, having recovered from indisposition, did justice to her vocal powers as well as to her conception of the part. The result seemed highly to gratify a large audience, by whom the new *prima donna* was frequently applauded with the warmth of unmistakable approval, if not with the enthusiasm that is so apt to blaze up on a strange artist's behalf and then die away like a fire of thorns. If Mdme Ambre can keep hold of the favour now extended to her she will have no reason to complain of wanting success amongst us. On the whole, her Gilda deserved the verdict which the audience were good enough to record. It was not a perfect embodiment of the character, nor was the music perfectly sung, nevertheless ability, both vocal and dramatic, was shown in a measure sufficient to warrant applause. As on previous occasions, the lady made her best effects in *cantabile* passages, and in those which expressed deep emotion or intense passion. Her delivery of "*Caro nome*" wanted finish, and it now seems clear that "music of display" is not her strong point. On the other hand, she was most happy throughout the duet sung by Gilda and Rigoletto, after the abduction, and not less during the whole of the last act. Mdme Ambre has obviously all a true artist's sympathy with the situation and feeling of the character she represents, and knows how to convey emotion so that it shall be accepted as reality and not a sham. Her acting is, as a rule, earnest and intelligent, both qualities being conspicuous last night. She failed, however, adequately to portray the overwhelming shame and anguish with which Gilda should meet her father in the palace of the Duke. Indeed, the heroine of the miserable story seemed more concerned about her singing than weighed down by unutterable humiliation. This, however, is more often the case than not. We can hardly call to mind one instance in which a *prima donna* has risen to the height of the situation. Towards the close of the duet Mdme Ambre improved, and her acting, as Gilda comprehended the vengeful purpose of Rigoletto, was all that could be desired. The Jester of Signor Mendioroz was an earnest and, sometimes, a powerful performance, worthy to share largely, as in fact it did, in the honours of the evening. Signor Runcio appeared as the Duke, Herr Behrens as Sparafucile, and Miss Purdy as Maddelena. Of the general performance we may not speak very highly. Operatic representations can, it appears, be made cheap, but sedulous care should be taken to prevent the public from associating with that desirable quality another not quite so pleasant. Signor Li Calsi might look to this with advantage.—D. T.

DUSSELDORF.—Friedrich Erk, brother of Ludwig Erk, died here on the 7th ult. He assisted his brother in the latter's excellent collection of folk-songs arranged for choral societies.

MDME VIARD-LOUIS'S CONCERT.

Returning to the concert given in St James's Hall on Tuesday night, and already briefly noticed, a paramount duty is to acknowledge the spirit with which M^{de} Viard-Louis carries on a costly and, we are sorry to add, risky enterprise. It would appear that she had calculated upon the inevitable losses of her first season, and that she is resolved to persevere till a continuance in well-doing meets with reward. Be this as it may, the prospectus of her second season absolutely promises eight orchestral concerts on the largest scale, and, with a faith in our English public which is most flattering, gives assurance that novelty shall be presented in unusual proportion. Considering what a fine orchestra M^{de} Viard-Louis has engaged, regardless of expense, considering how deficient London is, out of the so-called "season," in concerts of this kind, and considering the lofty purpose hitherto displayed in the conduct of the enterprise, what ought to be the attitude of metropolitan amateurs towards M^{de} Viard-Louis? Clearly one of sympathy and practical encouragement. All genuine music-lovers should rally round the courageous French lady, and put, at the earliest possible moment, the seal of success upon a thoroughly deserving venture. This should be done as a matter of self-interest, if for no higher reason. The musical public have long been demanding an *entrepreneur* able and willing to enlarge their knowledge as well as gratify their taste; and, now that the good lies within their reach, to neglect it would be ridiculous as well as wrong. Frankly, we attach much importance to the issue of these concerts. Should it be failure—assuming them to go on as they have begun—we may as well give up all hope of immediate improvement, and make the best we can of a recognized and unchallengeable Philistinism.

The orchestra engaged on Tuesday evening consisted of twenty-one first violins, nineteen second violins, twelve violas, twelve violoncellos, and twelve double basses, &c., in all seventy-six "strings," with enough "wind," percussion, &c., to raise the number of performers as high as 100. Beethoven used to say that the strength of a model orchestra should be seventy players, but we have outgrown the notions of that master's day. The tendency of musical *ensembles* has for many years been towards enlargement, and even the ultra-conservative amongst us will hardly say that in a hall like St James's seventy *plus* thirty are too many. But, on the other hand, they are quite enough to give effective utterance to the most grandiose ideas, and to excite the nervous system of the most flaccid audience. Mr Weist Hill's orchestra is far from being strong in numbers and little else. It is strong in its conductor, and in the individual capacity of the players. Mr Hill knows how to inspire his subordinates with his own feeling, and they, in turn, are perfectly able to carry out his ideas. The result is sometimes surprising, as was the case, for example, in the performance of the overture to *Oberon* on Tuesday night. Rarely has an English orchestra exhibited more fire and energy, in combination with so much refinement; or, we may add, called forth such general approval. The pianoforte solo by Cherubini, which followed Weber's overture, is described on the M.S. as "Capriccio ou Etude." Never having been printed—nor, we believe, performed, save in France, by M^{de} Viard-Louis, to whom the M.S. was presented by the composer's son—this work had all the interest attaching to an absolute novelty by a great master. Amateurs well know that Cherubini wrote very little for the pianoforte. For the theatre and the church he laboured abundantly, but the chamber was too small for him, and he adapted himself to it, apparently, only to show that the feat was not beyond his power. In the case before us he produced a work almost impossible of comparison with others, because they are very few, if any, which match it. The *Capriccio* is simply a collection of diversified movements, some well developed, others brief, and all bound together without reference to any obvious design. We cannot, therefore, regard it as a whole, and are driven to judge each movement separately. So looked at, there is a good deal in the work to admire, and something to pass by as not beyond the common order. In the first category we must place an *Andantino*, consisting of a beautiful melody with *arpeggio* accompaniment; an *Adagio* of singular dramatic suggestiveness, and a spirited contrapuntal *Allegro*, which, if not recondite, is thoroughly well worked out. These portions more than sufficed to obtain a welcome for the *Capriccio*, which, by the way, M^{de} Viard-Louis played with the confidence inspired by perfect knowledge. The clever artist was much applauded at the close of her task, and it is more than probable that the audience intended thereby to thank her for producing so interesting an example of a great musician. But the *bonne bouche* of this rare repast was Brahms' new Symphony in D, played for the first time in, strictly speaking, a London concert-room. On the occasion of its recent performance at the Crystal Palace we noticed Brahms' work at length, and have only to add now that its beauties become more clearly defined as acquaintance

grows. The slow movement, it is true, remains a puzzle. We cannot yet discover what the composer means by it, but a speech which is unintelligible to its hearers is not necessarily devoid of meaning, and the obscurity now surrounding this portion of the work may be due to our own want of perceptiveness. About the other movements there is, happily, no mistake. As we listen to them, or study the score, their science and their beauty alike increasingly impress the mind, steadily forcing it towards a conviction that here we have a great thing. The performance can hardly be praised too highly. Mr Hill and his orchestra had, it was clear, resolved to make the Symphony their *cheval de bataille*, and they rode it to a victory about the completeness of which no dispute could arise. Every movement elicited loud applause, and the *scherzo*, if so it may be called, had to be repeated. Hummel's pianoforte Concerto in F, No. 1, of his posthumous works, followed the Symphony, and presented another novelty to an audience already satiated. This work seems to have escaped the attention of pianists generally, which is the more remarkable because its abounding difficulties offer to professors of "higher development" such admirable facilities for making wrong notes. It is, however, eminently worth notice, not only on account of a solo part rich in graceful *bravura* passages, but because its *finale* is a movement of striking interest and character. M^{de} Viard-Louis essayed no ordinary task in playing it, but the degree of facility with which she conquered its difficulties well deserved the unanimous applause that re-called her to the platform. A dainty gavotte, by the French composer, Bourgault-Ducoudray, having been exquisitely performed and encored, the too-long concert ended with a Fantasia on Spanish themes, written for the orchestra by M. Gevaert, the present head of the Brussels Conservatoire. Beyond showing what M. Gevaert can do with an orchestra, and exhibiting some characteristic Spanish melodies, the pretensions of this work do not go far. It served, however, to interest those who remained to hear it. Miss Emma Thursby was the vocalist, and acquitted herself to the great satisfaction of many among her audience.—D. T.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

M. Munie, of the Vaudeville in Paris, brought a *troupe* of artists, including Messrs Cornaglia and Bilher, M. Monti (from the Ambigu), M^{lle} Cassothy (Porte Saint-Martin), and M^{lle} A. Coschel (Théâtre-Historique), to play, on Friday last, Victor Hugo's grand drama, *Le Roi s'amuse*. The house was crowded, and the audience applauded the Parisian company, who interpreted in verse what Verdi has interpreted in music. M. Munie's acting as Triboulet was good, as was that of M. Montin and M^{lle} Coschel, the hired assassin and his miserable decoy.

La Croix de l'Alcade, an opera-bouffe (music by H. Perry), was produced here on Nov. 16th. It is a piece with droll situations, but the music is second-rate, and by no means original. The only remarkable pieces were a serenade in Act I. and a chorus in the last act, neither, however, very original. *Niniche* has been repeated several times.

The celebration of the Fête of Sainte-Cécile was held at the church of Saint-Nicholas on the day of the Fête of Sainte-Cathérine (!). The Société Musicale and the Orphéons assembled there, and gave the No. 2 Mass of Mercadante, introducing for the "Salutaris" a composition of M. Picard's, a solo by one of their bass singers, accompanied on the violin by M. Strebelli. The Société Musicale played an overture by Rauchnecker, the "Marche Funèbre" by Beethoven, and Meyerbeer's "Marche aux flambeaux." X. T. R.

Boulogne-sur-Mer, Nov. 27th.

THE WITHERED ROSE.*

Only a withered flower,
A trifle to fond and kiss;
Many sweet spring may bear,
But never one like this,

My cherished flower!
They will never tremble,
Beneath my lov'd one's breast,
Nor tell of a bitter grief,
And a heart that knows no rest.

My cherished flower,
My tender flower,
I'll love thee well!

Sweet the cuckoo's notes,
And sweet the mountain rill;
But oh! my tender flow'et,
Thou art sweeter to me still,

My cherished flower!
Sole witness of my sorrow,
Of many a bitter cry:
Thy last dear gift, my withered rose,
I'll love thee till I die!

My cherished flower,
My tender flower,
I'll love thee well!

* Copyright.

JOANNA ENRIQUEZ.

Music in Germany.

(From Holiday Notes in the "Manchester Examiner and Times.")

(Continued from page 765.)

From Munich.

It is always easy to spend a few days pleasantly and profitably in this handsome city; and returning to it after six years' absence, I notice, in the first place, that there is at last something like a cessation from the extensive improvements which King Ludwig the First began, and his son, King Maximilian, continued. No capital in Europe, however, has been so completely transformed as Munich, and it is rather sad to see that many of the external frescoes of which King Lewis was so proud are already rapidly fading. Those in the colonnades of the Hofgarten illustrative of the cities of Greece and Italy have lost their freshness, and the state of the great pictures on the outside walls of the new Pinakothek proves either that the climate of Munich is not favourable to this kind of decoration, or that modern artists have not discovered its secrets. But the frescoes which adorn the inside walls of so many of the palaces and public buildings are as beautiful as ever, and nowhere else can fresco painting be so well studied as here. But what branch of art cannot be studied here? The two great picture galleries—ancient and modern—the latter of which is unrivalled as a collection of works by modern German painters; the Glyptothek, or gallery of ancient sculpture; the Maximilianum, a college for students who intend to enter the civil service, the noble university, the public library, the palaces and churches, are all open to artists and students, and there are other equally attractive resorts. I spent some hours in the Historical Museum, where the progressive history of art and manufacture may be studied as they perhaps cannot be anywhere else. On the walls of the rooms there are frescoes illustrative of the national history, armour and arms, clothing, cooking utensils, products of the loom, household furniture, church ornaments and printing, and a hundred other things of successive ages from the Roman period downward, are collected in this vast museum. South Kensington has a rival here, and days would be required to do justice to it. No less interesting is the great public library, which contains 900,000 volumes. The system of classification adopted is admirable; the divisions and sub-divisions are so readily understood that reference cannot but be very easy. Books in foreign languages are placed in the same compartment with the German books on any subject, and it was pleasant to see so large a number of English works on the shelves. But the chief pride of this splendid library are its precious manuscripts, some of which rival in value and interest many of the rarest in the Vatican library. It would have been tantalizing to see them only in the glass cases, and as the custodian was both gracious and enthusiastic, he allowed us to open and examine some of the choicest of the treasures. There is an old Greek codex, several early Latin versions of the New Testament, one with exquisite illuminations and portraits of Luther and Melancthon, painted by Cranach, a copy of the Nibelungen Lied of the 12th century, a German manuscript said to be of the eighth, and several books engrossed on vellum, in letters of gold, bound in the most costly fashion with gold and precious stones—of one of these the custodian might well say, in his quaint English, "The price of this is not known." The library tempts me now to linger, as it did when I visited it, but I cannot venture to say anything more about it now, and the remainder of this letter shall be devoted to an account of what has certainly been one of the most attractive episodes of my visit to the Bavarian capital—I mean a hearing of the production of Wagner's *Götterdämmerung*.

This extraordinary music-drama is the last of the great trilogy, or, to be more correct, tetralogy, as there are a prelude and three plays on the Nibelungen Songs, and which ardent admirers of the new school of music went from all parts of the world to see and hear at Bayreuth two years ago. The other plays, the *Rheingold*, the *Walkyrie*, and *Siegfried*, had all, I believe, been given here; but since the Bayreuth performances the *Götterdämmerung* ("the Dusk of the Gods") had never been given anywhere until this occasion at Munich. For months back the drama has been in preparation, and as Wagner's works have never been heard to such advantage as at this theatre, everyone knew that full justice would be done to the composer's intentions; it was, therefore, not surprising to hear that applications for tickets had been received

from far and near, and that it was impossible to supply anything like the demand. The splendid and capacious theatre was crowded in every part, and though the performance, which began at six o'clock, lasted until nearly midnight, the attention of the audience was unflagging throughout; very few left their places, and I may say at once that there never was a more decided popular success. Those who only know Wagner by his *Flying Dutchman*, or even by his *Tannhäuser* and *Lohengrin*, can have but very inadequate ideas of the development of his theories in his later works.

(To be continued.)

MUSIC IN MALTA.

(Extract from a Private Letter.)

This place may not be quite as slow as Cyprus, but it is quite slow enough, I can assure you, and a very little of it goes a long way. I do not know what on earth we should do to vary the dull round of existence, if we could not "*faire de la musique*" now and then, as the French say, and if we had not at stated epochs a very good Italian operatic company. The season was inaugurated with *Salvator Rosa*, by Señor Gomez, and the performance went off wonderfully well, rebounding much to the credit of the conductor, Signor Favi, under whose care it had been got up. The artists were excellent, more especially the Signorina Vicari and a gifted young Englishwoman, Miss Prevost, an apt pupil of an exceedingly clever master, Signor Caravoglia, whose excellent method and untiring energy, working upon good material, never fails to effect wonders. The critic of the *Portofoglio Maltese* thus comments upon our fair countrywoman, of whom the world is soon destined, I fancy, to hear more:

"In the sympathetic part of Gennariello there appeared for the first time behind the float a charming young English lady, Signorina Frances Prevost, a pupil of the baritone, Caravoglia. The success achieved by the *débütante* was really immense. She had hardly terminated her canzone, one of the finest numbers in the opera, before the audience burst out into frantic shouts of '*brava*,' '*bene*,' and enthusiastic applause, so that, profoundly moved, she was compelled to repeat the number amid renewed acclamations. The like marks of approbation were renewed after several other pieces, particularly after the narrative in the second act and the recurrence of the canzone at the commencement of the fourth, which latter piece the fair young artist was again compelled to repeat on the second night."

The same paper says of the Signorina Vicari:

"Signorina Teresa Vicari, who possesses a strong voice of extensive compass, with fine lower notes, sings with much feeling, and acts with cleverness, rendered most admirably the difficult character of Isabella, and was tumultuously applauded in her air of the third act, and in the exceedingly beautiful duet with the tenor in the second. This duet excited such enthusiasm that it had to be repeated three times amid the warmest marks of delight."

I am anxious to hear Miss Prevost in another character. I feel sure it entirely depends on herself to make a big name. She has every requisite, &c.

FOR MUSIC.*

(From the Italian.)

Who in love too much confides,
Soon or late may look for scorn,
Strength, wisdom, courage are forsworn
The wretch whom love delusive guides.
In chains of misery he abides,
And self betrayed, to mocking born,
Despised, disconsolate, forlorn,
Mourns all in vain to winds and tides.

Me no longer shalt thou bind,
Now from thy chains that I am free,
Make me blinder than the blind,
Again to lose my liberty,
Prayers, tears, nor smiles, shall change my mind,
Death, rather than captivity.

WELLBEN BENWELL.

To Polkaw, Esq. Oct. 27, 1878.

THE FAMILY ORCHESTRA.

(From the "New York Times.")



The proprietor of an hotel at an English watering-place recently entered a complaint against a neighbour for annoying his guests with intolerable sounds. The instruments mentioned wherewith these disturbing strains were produced were a cat, a dog, a harbour bell, a child, and a French horn. The report of the case is, unfortunately, meagre, and we have not the explanation of the neighbour as to his aims and motives in practising upon such numerous and varied instruments at once, but we are disposed, contrary to the usual uncharitable way of the world, to take a considerate view of his action. It would be gratuitous and unkind to assume that he was moved by a mere wanton desire to annoy and exasperate people, or that he was wasting his time in purposeless exertion. He was probably engaged in a serious and commendable endeavour to bring the tones of these several instruments into such harmonious combination as to produce most excellent music, and transform the noises that distract into a melody that should soothe and delight.

It is well known that the cat has never yet been so manipulated as to produce music calculated to exalt and purify the soul of man. Its principal effect thus far has been to lead him to tear his hair and rage, and to transform himself into a battery for hurling miscellaneous merchandise into back yards. It may be that this familiar instrument yet awaits the master-hand that shall know its stops, and draw from it the ravishing strains of which it may be capable if properly controlled. But the more probable supposition is that it was never intended for solo playing, but might find its place in a skilfully constituted orchestra, where its notes would be so modified and mingled with others as to lose the peculiar maddening quality so characteristic of them now. The dog and the harbour bell have hardly been recognized as musical instruments at all; but that is due to the fact that their place in the domestic orchestra has not been understood, or no means have been discovered for confining them to their places and utilising them with effect. The common domestic child belongs to the same category as the cat. Sometimes the one has been mistaken for the other by persons whose ears are not delicately attuned to differences of sound.

*"An infant crying in the night,
An infant crying for the light,
And with no language but a cry,"*

may indeed be regarded as, like the cat, the trombone, and the bass drum, rather disturbing than otherwise when operated upon by a solo performer, but capable of being used with fine effect if properly managed as part of a nicely-contrived combination. The French horn was doubtless used by the English amateur in his experiments for a purely subsidiary purpose, as an instrument better understood than the others, and useful in the early stages of his labour to give him a manageable basis upon which to group the other sounds. Like a true man of science, he began with a small number of the instruments of domestic sound, intending to proceed carefully and gradually to bring in others, such as the cow, the horse, porkers of varying power and compass, the poultry-yard, the clattering kitchen-maid, the strident serving-maid, and the shrill housewife. Naturally, while tuning the separate instruments, he caused a deal of annoyance to the guests of the neighbouring hotel, which was, unfortunately, near his musical laboratory, but it is to be hoped that the complaints of which the English papers inform us will not put an end to his efforts and baffle one of the most interesting and beneficent of scientific experiments.

Ever since Mr Edison began to make his remarkable discoveries regarding the manageability of sounds, and to invent machinery for grinding them into all manner of desirable forms, we have felt convinced that some device might come from his prolific brain or that of somebody else, which should gather up the stray noises that infest the day and make the night hideous, and by softening this and enlarging that, suppressing one and exalting another, and combining and mingling all upon some distinct scientific principle, should turn out a finished product that would be enchanting. Then might even the hammering of nails and the sawing of boards become as raw material, which should pour into the funnels of an orchestrophone and come out shining threads of sound, so to speak, mingling with others in a beautiful web of exquisite harmony. Clearly, some such device is needed in making up an orchestra of cats, dogs, and other domestic instruments of



sound, which are now either useless or exasperating, for players could never be trained to operate them individually with the requisite skill and exactness. They must be set agoing with little attempt to control or manage their separate utterances, and then the volume of undigested sound must be received by the transforming machine and brought into the harmony and beauty of the finished product. The Englishman's mistake was probably in not working with this view, and it remains for the inventive genius of America to take up the task, for which any foreigner would be likely to prove incompetent.

A Clincher.

MUSICAL EDUCATION.

(To the Editor of the "Times.")

SIR,—Lest it should be inferred that Mr Henry Leslie's colleagues on the Committee of Management of the Royal Academy of Music (fourteen in number) all share his opinion respecting the proposed creation of a new school of music in this country by the fusion of the Academy and the Training School of Music, I, as a member of that body, venture to crave space in your journal to enter my emphatic disclaimer.

I am a Director and a Professor as well as a member of the Committee of the Royal Academy of Music, and assert, without fear of contradiction, that since that institution has been mainly under professional management, now ten years, it has prospered artistically and financially; that it has done valuable work, and is capable of doing much more. Its *alumni*, nearly 400 strong, are actively engaged under a large staff of professors, including many of our most eminent resident teachers, in the pursuit of every branch of music, with what good results their periodical public performances testify. I, like Mr Leslie, am solicitous above all for the interest of music in this country, but, unlike him, am of opinion that the adoption of the scheme he advocates would seriously retard the cause which all music lovers must have at heart.—I am, sir, your obedient servant,

WALTER MACFARREN.

Arts Club, Nov. 25.

MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

Melbourne, Oct. 4th.

A series of six instrumental concerts has been given during the past month in the Athenæum Hall, by Miss Griffiths, R.A.M. Miss Griffiths was assisted by Mons. L. Caron (violin), Mr J. Griffiths (viola), Mr S. H. Hart (violoncello), and, on one occasion, by Mr E. King (second violin). Mr E. Barker acted as accompanist. The programmes at the various concerts consisted of selections from Beethoven, Mendelssohn, Schumann, Mozart, Reissiger, &c. Miss Griffiths has secured a well-merited place in this community as a pianist, and her concerts were very delightful. Mdlle Olga Duboin, a Russian pianist, from Moscow, gave a concert in the Town Hall on the 7th inst., Mons Caron, Mr S. H. Hart, and Herr Siede were the other instrumental performers, Mr B. T. Moroney and members of the Melbourne German *Liedertafel* were the singers. Mr W. Hunter was accompanist. A trio for piano, violin, and violoncello, by Fesca, was played by Mdlle Duboin, M. Caron, and Mr S. H. Hart. Mdlle Duboin has since appeared at the Monday Popular Concerts in the town hall, securing a large share of public favour.—At the Monday Popular Concerts, a young lady from Sydney, Mdlle Alberini Wagenheim, has made her appearance with success.—Herr and Mdlle Elmlblad gave a farewell concert in the town hall on the 28th ult. The vocalists were Miss Rosina Carandini and Miss Christian; the instrumentalists—Signor Ortori and Mr D. Lee, the latter acting as conductor. On the 30th ult., Herr and Mdlle Elmlblad appeared at the concert of the Melbourne German *Liedertafel* and were presented with *souvenirs* of their visit. The next evening, Herr Elmlblad received another memento from the Melbourne Philharmonic Society.—The organ recitals at the town hall by Mr D. Lee, city organist, continue to attract considerable public attention,

J. T. L. F.

Carmen!

(From "Punch.")

I have heard *Carmen*—for the first time, and I sincerely hope not for the last. Of course, everyone tells me I ought to have seen Minnie Hauk in it instead of Trebelli; but as Mdme Trebelli happened to be playing the part the night I was there, how the impossible could I see Mdme Minnie Hauk? I couldn't sing to her, by private wire,

"Minnie, dear Minnie,
Come o'er the sea;
For I won't take a stall,
But I'll stand in the hall,
And, my Minnie, I'm waiting for thee."

At least I could sing to her by telephone, only my singing would be more expensive than her own; and then, like the spirits from the nasty deep—"nasty" more correct reading than "vasty"—see old folio—who's Old Folio?—good name for a bookworm in a farce—would she come when I did call? I don't think so. But when Minnie Hauk sang, stalls were at the season prices, and now they are only twelve-and-sixpence each. And so,

"Rather less 'swelly'
I'll hear my Trebelli,
And seven-and-sixpence I'll save from a guinea
By hearing Trebelli instead of Miss Minnie."

Her Majesty's was crammed, as I am informed it always is when Georges Bizet's *Carmen* is given. In fact, Tuesdays and Fridays are the *Bizet*-ist nights. And we are not a musical people? Yes, we are; at all events, those were at Her Majesty's the other night, for they never applauded anybody, whoever they might be, who went—like things in the City are so often said to go—that is, a little flat.

A propos of "flat," I know a composer residing in Albert Mansions, Victoria Street, Westminster, who lives in one flat! and how, thus fettered, he can ever look sharp when he is requested to do so by some one in a hurry, I don't know. Which would be the better property—a tune or a mansion in five flats? You can let out both of them. I refer this important question to the Music Publishing Company, with whom, *à propos* of *Carmen*, I have a bone to pick. *Cui bono?* for the general weal.

This is the bone. I do complain that sufficient care is not taken to see that the books supplied are correct. I may be an unlucky exception, and my book may have been the only example of the kind that has happened for months. Yet it is an instance of what *has* happened to me, and what, therefore, may happen to any one. So let every intending purchaser of a book of the words examine the pages to see that their numbers come in proper sequence, as, if they do not, the happy possessor of the book will be driven wild, as I was, by finding himself, while carefully following Act II., suddenly plunged into the middle of Act III., and then, having just recovered from that shock, to be utterly staggered again by finding the *finale* of the fourth act in the middle of the third. The pages of my book were right from 1 to 14, when suddenly I found the dialogue utterly inconsequent, and on looking at the number of the page there was No. 19 as the sequence to 14. After a deal of searching I found page 15 after page 22, and then getting clear away with the story up to page 18, was suddenly confronted by the commencement of Act the Fourth at page 27, the third on the stage then being in full swing. From 27 to 30 the book was sane enough, then it had a fit—next to 30 came page 23, which went on right enough to page 26, when the end of the third act was followed by the advertisements. I warn my readers, therefore, to examine their books before buying, or, though they may obtain redress from the civil attendant, who was ready enough to substitute a correct card for the incorrect one, and who, indeed, would have given me a new one (seeing that I was unwilling to part with my copy, on which I had made pencil notes) had it not been for a respectable elderly and crabbed official, who, in a sort of *Dogberry* manner, kindly consented to examine my book through his glasses, and then, finding my statement correct, graciously deigned to inform me that "it was *only* wrongly stitched," making no sort of offer of reparation, nor even politely regretting the accidental circumstance, as he might have done, and, in fact, giving me, by his manner, to understand how utterly astonished he was at any visitor to Her Majesty's Theatre venturing to utter a complaint about anything in his official department—whatever that might be. I mention this because a stitch in time saves nine, which is for the benefit of the purveyors of the books, for the advantage of the public, and for the good of the charming old person in the lobby, by whose courtesy and politeness I was so favourably impressed.

Of course, the thing in *Carmen* is the Bullfighter's song, and

after that, I suppose, the soprano's in the third act.* The Spanish uniform, with its English policeman's helmet, its French red trousers, and its biliously-yellow coat, is a very trying costume for a tenor-lover to be put into. I was glad, for his sake, when he had deserted, and gone in, with Carmen, for "the days when he went gipsying," in the third act.

The story of *Carmen*, or the *New Bohemian Girl*, slight as it is,† affords plenty of opportunity for picturesque groupings, costumes, varied choruses, and an effective ballet. The opera commences at 7.30, and is over by eleven—a great advantage to most people; as is also the Opera Colonnade, which gives everyone a fair chance, after leaving *Carmen*, of getting easily at *Cabmen*.

TRIESTE.

(From a Correspondent.)

The production of Wagner's *Tannhäuser* here, under the direction of Signor Vianesi, conductor at your London Royal Italian Opera, has been wonderfully successful. The public is both intelligent and appreciative in this half-German, half-Italian city. On the very first night the overture, the song of the baritone (Act I.), the March, the *finale* to Act II., the prayer of Elizabeth, and Wolfram's song, in the last act, were unanimously applauded and encored. It was a real triumph for Vianesi, to whom Wagner, on receiving the news, telegraphed in warm terms his gratification. The *Tannhäuser* is Signor Carpi, with whom you have been made well acquainted at Mr Gye's theatre in Covent Garden. The opera is given night after night with more and more success. It being Vianesi's first appearance as a conductor in Italy, the result must be all the more gratifying to him, and especially so, because at Bologna, six years since, although the famous Mariani was conductor, *Tannhäuser* was a comparative failure.

SAM HORNBY'S MAXIM.*

SEA SONG.

I.

Sam Hornby was valiant, a true British tar,
Had brav'd ev'ry danger in tempest or war;
Was content as an emp'r's tho' ev'ry so poor,
And would sigh at the hardships too many endure.
To his friend ever gen'rous, to Bess ever true,
But still did to others as he'd be done to.
"What a pity," cried Ben, "that sailing through life
There are lubbers so fond of base jarring and strife;
How snug might we steer thro' life's billowy sea,
If all hands to each other as brethren would be."
"What a pity," he'd cry, "that the number's so few,
That do unto others as they'd be done to."

II.

When wreck'd out at India he'd shiners galore,
And many a poor comrade partook of his store,
All rejoic'd he'd escap'd from a watery grave,
Who gloried in conquest, but conquer'd to save.
When a ship was blown up like a lion he flew,
And did unto others as he'd be done to.
Return'd to old England, half naked and poor,
He sought out his Bess, who now show'd him the door,
By old friends quite forsaken, how painful his lot;
Those who once shar'd his gold now when poor knew him not.
Joy deserted a beggar, the main'd warrior view,
And still do to others as you'd be done to.

* Copyright.

WELLINGTON GUERNSEY.

NEWCASTLE.—On Monday night Mr Kennedy and his family gave "A Nicht wi Burns" in the Town Hall. There was a large and enthusiastic audience. None should miss the opportunity of witnessing the efforts of these the best exponents of Scottish poetry and song. Each member of the family is carefully trained; all of them have caught their father's genial, humorous, and truly patriotic spirit; and, in the way of a night's amusement, nothing more inspiring and elevating than their entertainment could be desired.—*Newcastle Daily Chronicle*.

* Wrong in both instances—Mr "Representative."—D.P.

† Wrong again.—Oh "Rep.!"—D.P.

MONDAY POPULAR CONCERTS,

ST JAMES'S HALL.

TWENTY-FIRST SEASON, 1878-79.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE ELEVENTH CONCERT OF THE SEASON,
MONDAY EVENING, DECEMBER 9, 1878.

To commence at Eight o'clock precisely.

Programme.

PART I.

QUINTET, in C major, Op. 29, for two violins, two violas, and
violinello—Mme NORMAN-NERUDA, MM. L. RIES, ZERBINI,
HANN, and PIATTI Beethoven
SONG—Miss DE FONBLANQUE.
SCHERZO, in B minor, for pianoforte alone—Mlle JANOTHA ... Chopin

PART II.

SONATA, in E major, for pianoforte and violin—Mlle JANOTHA
and Mme NORMAN-NERUDA Bach
SONG—Miss DE FONBLANQUE.
TRIO, in D minor, for pianoforte, violin, and violinello—Mlle
JANOTHA, Mme NORMAN-NERUDA, and Signor PIATTI ... Schumann
Conductor—Sir JULIUS BENEDICT.

THE FIFTH SATURDAY POPULAR CONCERT OF THE SEASON,
THIS DAY,

SATURDAY AFTERNOON, DEC. 7, 1878.

To commence at Three o'clock precisely.

Programme.

QUARTET, in A minor, for two violins, viola, and violinello—
MM. STRAUSS, L. RIES, ZERBINI, and PIATTI Schubert
AIR, "Adelaide"—Mr SARTLEY Beethoven
SONATA, in F major, Op. 10, No. 2, for pianoforte alone—Miss
AGNES ZIMMERMANN Beethoven
SONGS, } "An die Leyer" Schubert
 } "Frühlingsnacht" Schumann
 Mr SARTLEY
TRIO, in B flat, Op. 52, for pianoforte, violin, and violinello—
Miss AGNES ZIMMERMANN, MM. STRAUSS, and PIATTI ... Rubinstein
Conductor—Sir JULIUS BENEDICT.

Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of
Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 38, Old Bond Street;
Lamborn Cook, 68, New Bond Street; Stanley Lucas, Weber & Co., 84, New
Bond Street; Keith Prowse, & Co., 48, Cheapside; M. Barr, 80, Queen Victoria
Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co.'s,
50, New Bond Street.

WADMORE MEMORIAL FUND.

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IN consequence of the lamented and unexpected death of
the young and talented singer, JOHN L. WADMORE, his friends are most
anxious to raise a Subscription for the benefit of his Widow and Child,
for whose future he had not been able to provide. The recollection of his
charming character and amiable qualities will strongly appeal to those who knew
him, and the honourable distinction he had obtained in his profession will be an
additional reason to urge your kind co-operation in this labour of love for those
left to mourn his loss.

Subscriptions are earnestly invited, and those ladies and gentlemen desirous of
assisting the committee in furtherance of this object are requested to forward
their donations to the

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COVENT GARDEN.—Mr Samuel Hayes, of the West End Box
Office, Regent Street, announces the opening of this theatre, under
his direction, for a short series of performances, commencing this
evening, and extending through Cattle Show week. English opera
is to be the attraction; and an arrangement has been made with
Mr Sims Reeves to appear in some of his popular characters.

The five Sonatas.



ARABELLA (106).—Doctor, what are you doing?
 a pull. ANNETTE (101).—Why didn't he bring his book?
 get shot. DOCTOR.—Don't care (*grin fixed*). Oh! Oh! (*falls off stool*).
pitoude comme ça depuis ma mort? ANNETTE.—Told you so!
 ARABELLA (109).—Hans! Hans! Hans!
 ANNETTE (110).—What's he about? I must give him
 Doctor.—Why not? ANNETTE.—You'll
 ghost of Marie Plégl.—*Est-ce que Ton*
est-ce que Ton
 [All vanish.]

MARRIAGE.

On November 26, at Calcutta, WILLIAM HENRY COLE, Esq., Indian Civil Service, to AGNES ELIZABETH, daughter of Ricardo Linter, Esq., of Cheltenham.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 7, 1878.

Consolations for the Period.



On Change.

DR SHIPPING.—What's your consolation?

DR QUINCE.—Why, *Carmen*. And yours?

DR SHIPPING.—Why, *H.M. Pinafore*.

DR QUINCE.—Good. They make us young again. Oh! that Bizet! He began a symphony!

DR SHIPPING.—Oh! that Sullivan! He began a symphony.

[Excerpt severally to St Stefano and Merv.]

OCCASIONAL NOTES.

MR FREDERICK GYE, manager and director of the Royal Italian Opera since 1849, died on Wednesday evening at Dyotchley Park, the residence of Lord Dillon, from the effects of the accident spoken of in our last.

MR WALTER BOLTON, who has during the last ten years occupied a good position on the operatic stage in Italy, and who recently made a highly favourable impression by his impersonation of Petruchio in the late Goetz's *Taming of the Shrew*, at Drury Lane Theatre, has been engaged by Mr Carl Rosa for the ensuing English Opera season at Her Majesty's Theatre, and will perform the part of the Toreador, Escamillo, in Mr Henry Hersee's English version of *Carmen*.

THE following curious advertisement was published recently in a German paper:—"A new Musical School on an approved Plan for Children. 1. Pianoforte-playing on serviceable and chromatic pianos (three-class system). Every lesson of an hour, 12 pupils, so that exactly 5 minutes are allowed for the instruction of each pupil. In order to strengthen a feeling for time, all the pieces will be accompanied by the double-bass or the trombone. 2. Singing according to Garcia's method, with the larynx-mirror. 3. Theory of harmony, according to Tuck and Wagner. Exercises in free phantasy. On Sundays, concerted playing of the more advanced pupils on 12 pianinos. 4. Musical History, Aesthetics, and Criticism. Pupils' names, and entrance fee, 3 marks, received at H.'s Library. The term commences on the 1st October."

ONE day, Roqueplan, the manager of the Grand Opéra, Paris, had with Meyerbeer a dispute somewhat similar to that which occurred lately between M. Gounod and M. Halanzier, and which caused the musician to absent himself for some time from the rehearsals of *Polyucte*. "Meyerbeer," says the *Journal de Musique*, "was exceedingly obstinate, M. Roqueplan, decidedly hot-

headed, so there was little prospect of a reconciliation." Roqueplan, however, got himself out of the difficulty with great cleverness. He put into an envelope a promissory note, on properly stamped paper, and to this effect: "Good for a sword-thrust to be received from M. Meyerbeer, the day after the first performance of his opera if the latter is successful." To this he added in a whisper: "And now, my dear Meyerbeer, if only to ensure your vengeance, you will be obliged to give all your attention to the rehearsals." Meyerbeer smiled, and the dispute was happily ended.

PARISIAN THEATRICAL STATISTICS.—A report by M. Vergniaud, Conseiller d'Etat and Chef du Cabinet to the Prefect of Police, gives us the following statistical items in connection with the theatres of Paris. There are at present in that city 48 theatres. Of these, the Châtelet contains 3,500 places; the Théâtre Historique, 2,500; the Grand Opera, 2,100; the Château d'Eau, 2,000; the Ambigu Comique, 1,900; La Gaité and the Porte Saint-Martin, 1,800 each; the Opéra-Comique, 1,500; the Odéon, 1,407; the Théâtre-Français, 1,380. The Grand Opera has the most numerous staff, including 95 musicians, 26 men and 18 women singers, 7 men solo singers, 42 women solo singers, 92 choristers and *figurants*, 87 members of the *corps de ballet*, 155 machinists and working men, 40 attendants (women) at boxes, &c., 31 cash-takers, superintendents, and other officials—altogether a personnel of at least 506. The Porte Saint-Martin comes next with 359, then the Châtelet with more than 300. The Opéra-Comique employs 239, and the Théâtre-Français 220 persons. In all 3,210 men and 1,858 women are employed in the 26 larger Parisian theatres. The Théâtre-Français, as is generally known, has the largest and most varied *répertoire*. Last year it produced 76 distinct pieces, of which 25 were taken from its old treasury (classics like Corneille, Racine, &c.), 47 from its modern acquisitions, and four new pieces. The Grand Opera produced during the year 12 operas and three ballets; the Opéra-Comique 27 operas, of which 24 were already known, and three were new. Besides its 48 theatres, Paris has also 56 (or, reckoning those in the suburbs) 72 *cafés chantants*, and 210 musical societies.

A NEW ballet is in preparation at the Grand Paris Opera, and the *Journal de Musique* relates in reference to the fact the following anecdote on the authority of M. Prével. During the reign of Nestor Roqueplan, one of the most eccentric personages who ever reigned in the Rue Le Pelletier, a young author entered the managerial room and said:—"Sir, I have written a ballet, and—" "What!" exclaimed Roqueplan, interrupting him and speaking with an air of intense astonishment. "Written a ballet! My dear sir, do you really require to be informed that ballets are never written, that is, never written deliberately and with premeditation? When I want a so-called new ballet, I proceed as follows: I go some evening behind the scenes; I look about for the author of some libretto or other, and the first I see—Saint Georges, for instance—I collar with one hand, observing: 'Don't stir!' Then, as it is necessary that I should associate a chorographer with the captured author, I look about me—in the air—and the moment Mabilis, Masquillier, or some one else, comes down on his feet, collar him with my other hand, and the words: 'Don't stir!' But the two worthies need a musician to enable them to accomplish their little task, so I nod to the first composer who comes within my visual range, for him to approach. All the better if it happens to be Adam; the worse if it happens to be any one else. Well, having thus combined the three indispensable elements, I have them taken, under safe guard, to my room, and there I say to them:—'My very estimable friends, you will not leave here before you have furnished me with the book and the score of a ballet, for which I have the most pressing necessity. You may drink, eat, and smoke; but you are strictly forbidden to sleep, and any attempt at evasion would be useless.' There, sir, that is how a ballet is engendered."

Mdme Wensley sang with marked success at Mr Wm. Carter's "Scotch Festival" in the Royal Albert Hall on Saturday last, and was re-called three times. Her concert at Langham Hall takes place on Monday evening, Dec. 16th.

CONCERTS VARIOUS.

STEINWAY HALL.—The first concert given by members of the St George's Musical Association, a society formed by young professors for the performance of vocal and instrumental music, took place at Steinway Hall on Thursday evening, Nov. 21, when a numerous audience assembled. The concert began with Moscheles' pianoforte quartet, "Les Contrastes," well played by Mrs Ullithorne, Mrs Guest, and Misses Royle and Evans. This was followed by the *scena* from *Zampa*, "None can fly my law supreme," sung by Mr Frank Thomas, who later in the evening gave Schubert's "Erl King." Miss Elène Webster's fine voice was heard to advantage in "Elizabeth's Prayer" (*Tannhäuser*), also in a new song, "The rose is dead," by Mr George Gear, which was received with great favour by the audience. Miss Webster joined Miss Dicksee in two duets by Rubinstein, and contributed a new and pretty song, "The blue bird," by Mr C. Trew. A feature of the programme was an Impromptu for two pianofortes, the composition of Herr Reinecke, introduced last season by Mdlle Marie Krebs and Herr Ignaz Brüll. This was admirably played by Miss Nellie Chaplin and Mr George Gear, who at the conclusion were re-called. Miss Dunbar Perkins displayed much brilliancy of execution in Vieuxtemps' "Tarantella," Miss Kate Chaplin, a very young performer, also appearing as violinist. "My Queen" was sung by Mr Dudley Thomas, who was much applauded. Mr George Gear's setting of "The day is done," which met with so much favour when introduced by Mdlle Patey, was sung by Miss Amy Dicksee, a young lady with a good contralto voice, accompanied by the composer. Mr Gear also played the *Andante con variazioni* and *Rondo finale* from his own Pianoforte Sonata, in C minor, receiving an enthusiastic re-call. Chopin's Rondo, for two pianofortes, was introduced by Miss Codd and Mr C. Trew, Miss A. Codd and Miss Nellie Chaplin, the last named lady, moreover, playing solos with success. The concert was an auspicious inauguration of the society, and satisfied all present.

Mr W. F. TAYLOR, organist of St Mary's (the parish church), Battersea, gave his annual "parochial" concert, by permission of the Rev. Canon J. Erskine Clarke, M.A., in the Vicarage Room, on Tuesday evening, November 26, under distinguished patronage. There was a full attendance. The singers were Misses Susanna Cole and Adelaide Newton, Messrs John Parry Cole and Henry Vivian. Miss Cole, in the *cavatina* from *Ernani*, and Miss Adelaide Newton, in Sullivan's "Lost Chord" and "The Minstrel Boy," were warmly applauded. Not less successful was Mr J. Parry Cole, twice encored in his own song, "A woman's sure to have her way." Mr Taylor's pupil, Miss Whitley (her first appearance in public), won another hearty encore in "Come back to Erin." Mr Gaskin played Thalberg's "Home, sweet home," and Miss E. Whitley a *valse de concert*, "Vive la joie," the composition of Mr Taylor. The chief interest naturally centred in the performances of Mr W. F. Taylor and his family. Miss Taylor (aged eleven years only), of whose talent we have before spoken, gave her father's MS. *Andante* and *Rondo* for piano and orchestra, the orchestral accompaniments, arranged for harmonium and violin, being played by Mr and Master Taylor, a violinist of between nine and ten, with remarkable precision. Mr Taylor's "Concert de famille," comprising Miss Taylor (piano), Mr Taylor (harmonium), Master Taylor (violin), Master C. H. Taylor (violoncello), and Miss Edith F. Taylor (tambourine and triangle), the two latter being respectively eight and six years of age, afforded genuine entertainment—especially in the instance of the violoncellist, whose instrument was bigger than himself, and could, without much inconvenience, have admitted him into its case. The laughter, however, was quickly followed by applause, the spirit with which the young artist gave some Spanish and English dances evoking loud and unanimous applause. St Mary's Choir contributed their aid in Mr Taylor's "King of our Saxon Yule" (solos by Mr J. Parry Cole), and were deservedly successful.

MISS EMMA BARNETT.—The second pianoforte recital of Miss Emma Barnett, took place on Wednesday afternoon at Langham Hall, and as upon the former occasion, a select audience assembled to listen to a well chosen programme of pieces executed by an English pianist, conspicuous alike for the classical elevation of her tastes and the ripened excellence of her acquirements. We have had occasion before now to speak of this young artist in terms of eulogy, and her present recitals have but corroborated everything we have said with reference to her proficiency in all that appertains to the higher exposition of pianoforte music. Her performances on Wednesday afternoon embraced an agreeable variety of pieces, well calculated to display her acquaintance with the best and most diverse models of pianoforte composition, and no doubt afforded useful lessons to the many students of the instrument who, presumably, were among the audience. The first group of her

selection consisted of Bach's Prelude and Fugue in C minor, and certain well known extracts from the pianoforte lessons of Scarlatti and Handel, in which she exhibited that decided and resolute finger so essential to the clear and definite elucidation of the symmetrical features of the music of this broad and vigorous school. Her qualifications in the more florid walks of the art were then exemplified in Chopin's Nocturne in G, and the famous "Waldstein" sonata of Beethoven, her interpretation of the latter being characterized by a *verve* and finish not often excelled by players of higher fame and pretension. Mendelssohn's "Variations Serieuses," and a circle of drawing-room *morceaux* by her accomplished brother, Mr J. F. Barnett, furnished other pleasing examples of the versatility of her powers. Among them was the delicate little gem called "Sunset," the charm of which could but make itself felt, and command a general encore; a compliment also paid to the MS. "Study" which followed—one of those closely woven *preludes* in the conception and development of which Mendelssohn was so supremely happy. To the above succeeded Schumann's ingenious gallery of nursery pictures called "Kinderscenen," which the fair pianist rendered with no lack of the quaint dramatic humour of which they are so largely susceptible. The concert terminated with a brilliant performance of the remarkable aggregate of *tours de force* which constitute Chopin's Ballade, in A flat. It need hardly be said that the skill evinced by Miss Barnett in each of the above efforts was duly appreciated, and as duly recognized by plaudits and re-calls. The vocalists who appeared at intervals were Mr Bernard Lane and Miss Emily Dones. The former was heard in Mozart's "Dalla sua pace," and the latter gave a satisfactory reading of Beethoven's fine song, "In questa tomba," both joining in Mr J. F. Barnett's effective duet, "The parting hour." Mr Charles Trew was the accompanist.—D. H. H.

MISS GROVE, a young and promising pianist, gave her first concert at Myddelton Hall on Thursday evening, Nov. 28th. The audience received her with unanimous favour. One of Mendelssohn's sonatas for pianoforte and violoncello was her "*pièce de résistance*," Herr Schuberth taking the violoncello part. The performance on both hands was unexceptionably good. In a fantasia by Thalberg and two other pieces Miss Grove also showed herself to be an executant of more than ordinary ability, that with time and earnest study may lead to great results. MM. Schuberth and Schneider played solos on the violoncello and violin with great ability. The vocalists were Miss Jeannie Rosse, who sang "The Enchantress," and Mdlle Sainton's "I cannot forget;" Miss E. Berthold, who gave, "Let me dream again;" Messrs Prenton and White, who also helped to vary the attractions of the programme.

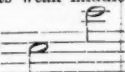
BERLIN.

(Correspondence.)

Mdlle Adelina Patti opened her engagement at Kroll's Theatre with *La Traviata*. The house was crammed with one of the most fashionable audiences ever assembled in this capital. Prince Charles occupied the manager's box. No "reception" greeted Mdlle Patti on her first appearance, but at the end of the first act the applause burst forth all the more tumultuously from having been so long suppressed. The enthusiasm continued to increase until the fall of the curtain, when the *Diva* had to appear ten times. Such enthusiasm had never been witnessed in any Berlin theatre. The critics are unanimous in their praise. The following are some extracts from the notice of Herr Ferdinand Gumbert, the well-known writer on the *Neue Berliner Musikzeitung*: "At last the long talked of first appearance of Adelina Patti and Signor Nicolini has taken place, the opera being *La Traviata*. On other occasions I frequently endeavour to soften down my blame, and justify it by giving my reasons for what I say, so that it may not appear too harsh and full of gall, but to-day I am puzzled to keep within proper limits and not appear in the character of a common panegyrist. Adelina Patti has taken me back to the fairest years of my youth, to a period forty years since or more, when there were still many admirable singers, nay, female singers of the first rank; to a period when artists studied for many years assiduously and earnestly before beginning their public career, as opposed to the practice of the present day, when young people of both sexes have the audacity, after scarcely a couple of years' most superficial training, to appear before the public with the ingenuous pretension that competent judges shall accept their unschooled shrieking or their over-elaborated whimper for artistic singing. It was—if I am not mistaken—in 1863, that Adelina Patti sang at the Victoria Theatre for the last time in Berlin. Evening after evening was I attracted by her performances; I never grew tired of admiring her unflinching technical skill, her delicately and musically correct rendering of the

most difficult passages, her effortless subjugation of the most complicated and longest phrases. That Adelina Patti would preserve this technical skill was, with her undeniable talent, beyond a doubt. In this respect, she is, at the present day, not only the *first* singer in the world, but—in consequence of the decay of true artistic singing—probably also the *last*. What a change has taken place, however, in her voice and whole bearing within the last 15 years! What miracles have been worked! Her voice, then by no means beautiful—with a somewhat childish twang about it—has become a full organ with rounded tones; her high soprano with its weak middle

register, capable of asserting itself only in the octave



and to the F above, has now grown to be a genuine soprano, the tones of which, in the lower part of the middle register, remind one of Lucca; moreover Adelina Patti sings with deep feeling and fiery dramatic spirit, and has become an actress. Such another transformation I never knew. Of the applause, &c., I say nothing, for I have seen all that lavished on singers who do not half come up to Adelina Patti; she to-day is simply perfect and incomparable!—Herr Heinrich Hofmann's five act opera, *Armin*, after being performed in Dresden, Hamburg, and other places, has now been produced at the Royal Operahouse here, and well received, especially by a zealous and noisy *claque*. Whether its success of the first night will prove lasting is open to doubt. Herr Hofmann is a clever and accomplished musician but wants originality and passion, two qualities generally considered indispensable in every composer who would achieve a great name. In some things, Herr Hofmann may be said to belong to the old school; in others, he may, with equal truth, be set down as a follower of Herr R. Wagner. The principal characters in *Armin* are entrusted to Mad. Mallinger, Mdlle Brandt, Herren Niemann and Betz, who, with the composer, were called on—with the help of the *claque* already mentioned—at the conclusion of every act. The orchestra, under Herr Eckert, and the chorus contributed their full quota to the satisfactory result of the performance. A word of praise is due, also, to Herr von Strantz, for the effective manner in which the work was put upon the stage.—Señor Sarasate was to play at a concert given by Stern's Verein in the Singacademie on the 7th inst., for the benefit of the Queen Augusta Hospital.—M. Emil Sauret is expected in January.—The third volume of Thayer's work on Beethoven has just been published by W. Weber.

Frederick Gye.

We announced yesterday that there was little or no hope of Mr Gye's recovery from the injuries sustained through an accident while on a shooting expedition near Dytechley Park, Oxford, the residence of Lord Dillon, whose guest he was at the time. The news of his death within a week after the occurrence of the accident has confirmed the apprehensions entertained, and yesterday afternoon a coroner's inquest was held on the body at Dytechley House, near Charlbury, by Mr F. Westell. Mr Philip H. M. Wynter stated he was returning with Mr Gye from shooting at Dytechley, in company with Mr Spencer P. Fane, Sir A. Horsford, and Major A. Hamilton. He helped Mr Gye, who had not a gun, up a wall, and Mr Gye turned round and proffered his help to Sir A. Horsford. The deceased was in the act of taking Sir A. Horsford's gun, when it went off. Witness at that time was only two or three feet distant from Mr Gye, whom he saw stagger a step or two, and fall to the ground. From what Mr Gye said it seemed that he was shot in the right side. Mr Gye was conveyed as soon as possible to Dytechley House, and Mr Maisey was sent for from Charlbury. Witness could not tell for certain who had hold of the gun, but he had no doubt it was the same that Sir Alfred handed to deceased which went off. The jury being satisfied without medical evidence, returned a verdict, after a short consultation, to the effect that the deceased was accidentally killed by a gunshot wound. The body of Mr Gye will, we learn, be interred in the family vault in London.

Mr Frederick Gye during some thirty years, owing to his position as director of the Royal Italian Opera, has been a conspicuous figure in the musical world. His career previous to

his connection with that great establishment was of little public interest, but it may be briefly stated that when very young he was sent to Germany, where (at Frankfort-on-the-Maine) he received his early education; that he subsequently travelled all over the continent of Europe; and that on returning to England he joined his late father and Mr Hughes in the management of Vauxhall Gardens. He was, moreover, engaged in several commercial enterprises, upon which it would be superfluous to dwell. Further on in life he became partner with M. Jullien in the at one time so famous promenade concerts, when held at Drury Lane Theatre. It is, however, as director of the Covent Garden Operahouse that Mr Gye will be accorded a place among the men of his time. Many amateurs can remember how that establishment was set on foot, as far back as 1847, in opposition to Her Majesty's Theatre; the leading singers (Lablache excepted) and the large majority of orchestral performers, with Mr (now Sir Michael) Costa at their head, abandoning, for causes needless to specify, the old institution for the new; and that it was only the advent of "Jenny Lind" (Mdlme Otto Goldschmidt) which saved Mr Lumley from imminent ruin. Two years later, in 1849, the Royal Italian Opera, owing to certain vicissitudes, had become a republic of artists; and it was then that Mr Gye's services were enlisted, as controller of all business matters. In 1851, the republic of artists was dissolved, and Mr Gye became sole manager, a post which he continued to hold from that time. That under his direction the Royal Italian Opera rose to the highest distinction among European lyric establishments is well known. How many works of importance he brought out during his tenure of authority, some of which might never have been heard in England but for him, need scarcely be told. In 1849 the production of Meyerbeer's magnificent *Prophète*, with Pauline Viardot Garcia and Mario as Fides and John of Leyden, made the season one not easy to be forgotten; and year after year the programme invariably comprised something more or less remarkable. Meyerbeer, indeed, it cannot be disputed, was to a great extent made familiar among us through the influence of the Italian versions of his operas produced at Covent Garden under the management of Mr Gye. Although the *Huguenots*, in its Italian shape, was given (in 1848) before he had any concern in the direction, the other grand operas of Meyerbeer, from the *Huguenots* and the *Prophète* to the *Etoile du Nord*, *Dinorah*, and the *Africaine*, were, through him, made known to the London operatic public; and how much the prosperity of the theatre has for many years been indebted to these masterpieces amateurs are well aware, as also that in the course of his dictatorship he succeeded in forming a repertory of no fewer than fifty-three operas, all more or less well placed upon the stage, alike redounding to his credit and that of his chosen officials. To give a list of them in detail would require more space than we can afford; nor, indeed, is it at all necessary. That Mr Gye was a director not merely of wonderful energy, but of great and varied resources, was shown when the old Covent Garden Theatre was burnt down, on the 5th February, 1856, something less than nine years after (April 6, 1847) it had been opened as an Italian Opera. In 1856, Mr Gye, undismayed, carried on the season, with all the chief artists of his company, at the Lyceum Theatre, where his performances were held during that and the following year. In the interval he gave a pledge to the public that a new theatre should be erected on the site of Old Covent Garden, and that the first performance should take place on the 15th of April, 1858, and maintained his word, although at the expense of a brain fever. The new theatre, as we now have it, was erected and inaugurated by a splendid performance of the *Huguenots*, with Grisi, Mario, Marai, Nantier Didée, Tagliafico, and Polonini in the leading parts. How many great singers Mr Gye introduced to us—Angiolina Bosio, Adelina Patti, Pauline Lucca, and Emma Albani, not to name others, among them—is so universally known that comment upon the fact would answer no purpose. Enough that Mr Gye's career as manager of one of the greatest establishments of its kind in this or any other country was both honourable to himself and advantageous to his many patrons—to all, in fact, who take an interest in that time-honoured institution, even in these days recognized as "Italian" Opera. Mr Gye was in his 69th year at the time of his decease.—*Times*, Dec. 6.

SCRAPS FROM PARIS.

At the Grand Opera, the re-appearance of Mdle Kraus in *Polyeucte* was the best possible refutation of the reports that the breach between her and M. Halanzier was still unclosed. Scarcely, however, had the lady resumed her part, ere M. Lassalle declared on the sick list, and M. Gounod's work was temporarily shelved for *L'Africaine*. With regard to *La Reine Berthe*, announced to take place on the 16th inst., as already stated in the *Musical World* of the 30th November, just as one of the rehearsals was about to begin, M. Halanzier informed those present that, at his suggestion, the Minister of Public Instruction had appointed M. Hustache, the second chorus-master, an "Officier d'Académie." M. Halanzier then handed M. Hustache the emblems of his new dignity, and, *more gallico*, embraced him then and there.—Sundry alterations, on which the representatives of the press were especially invited to report, have been made in *Les Noces de Fernande*, which goes better in consequence, though signs are not wanting that it is scarcely destined to retain a permanent hold on the public. The libretto would probably have proved an insuperable obstacle to its success, even had the music been written by a much greater master of his art than M. Deffes. Besides undertaking a grand work for M. Halanzier, M. J. Massenet has signed an engagement with M. Carvalho to compose for that gentlemen a three-act comic opera on a libretto furnished by MM. Meilhac and Halévy. M. Saint-Saëns also is reported to be writing a three-act comic opera for the same manager.—The score of *Les Amants de Vérone* has been published by M. Langlois, and is dedicated to the Prince of Wales. At the bottom of the first page are the following lines :—"The author desires to express his gratitude to M. Capoul. It is to the latter's courageous confidence that *Les Amants de Vérone* is indebted for having been brought out. The Marquis d'Ivry most cordially thanks the friend who thus devoted himself to the Marquis's work and the great artist who created so brilliantly the part of Romeo." Speaking at a dinner to which he and the lady's other fellow-artists in the opera were invited by Mdle Heilbronn, M. Capoul stated that, though driven from their present quarters, he hoped they would soon meet again under circumstances and at a theatre more favourable to the cause he had taken up, and which he would continue to serve. There was some talk of again installing Italian opera at the Salle Ventadour after M. Capoul had left it, but all idea of such a thing is now out of the question. The theatre is on the point of being sold, if, indeed, not actually sold at the present moment, by the proprietors, and will be transformed into a large insurance office.—*La Camargo* is drawing crowded audiences to the Renaissance. To guard against any interruption in its run from the illness of any of the singers or from any other cause, the manager, M. Koning, has caused the piece to be understudied.—*La Grande Duchesse de Gérolstein* still holds its place in the bills of the Bouffes-Parisiens. The first fifty nights of its revival brought in 203,000 francs, a very respectable sum, considering the size of the theatre.—The ever young, ever attractive *Fille de Mme Angot* once more reigns supreme at the Folies-Dramatiques.—M. J. Massenet has been elected to the place left vacant in the Académie des Beaux Arts by the death of M. François Bazin.

The Chamber has passed the art budget for the ensuing year. The following are the sums voted :—Grand Opera, 800,000 francs ; Théâtre-Français, 240,000 ; Opéra-Comique, 360,000 ; Théâtre-Lyrique, 200,000 ; Odéon, 60,000 ; Annual Performances (of unpublished works), 80,000 ; Grand Opera Pension Fund, 20,000 ; Government Superintendent at the Opera, 5,000 ; Conservatory of Music, 238,200 ; School of Music, Toulouse, 5,300 ; School of Music, Lille, 4,000 ; School of Music, Dijon, 4,000 ; School of Music, Lyons, 4,000 ; School of Music, Nantes, 4,000 ; School of Music, Marseilles, 4,000 ; making a grand total of 2,028,500 francs. The question of the Grand Opera is occupying the serious attention of the Government. The Committee of the Chamber has examined a great many witnesses with regard to it, and among the principal may be mentioned MM. Halanzier, Emile Perrin, Vaucorbeil, Gounod, Membree, Rey, Haussmann, and La Rounat. The Committee have decided by six votes against four in favour of having

the Opera carried on by the State, and not by a private person, so that M. Halanzier, whose term of management expires at the end of October, 1879, stands an exceedingly slight chance of being continued in the position he now occupies.

In the name of the Committee charged to consider whether it would be advisable for the City of Paris to co-operate with Government in establishing a Popular Lyric Theatre, M. Viollet-le-Duc has presented the annexed important "Projet de Délibération," or scheme for approval, to the Municipal Council :—

"The Prefect of the Seine is authorized to come to an agreement with the State as to the establishment of a Popular Lyric Theatre on the following terms :—1. The Popular Lyric Theatre, whether directed by an administrator appointed by the State, or worked by a private person at his own risk, shall be authorized to play all the pieces of the Grand Opera, duly observing, however, authors' rights, in virtue of the laws affecting artistic and literary property ; 2. The Theatre shall play three times a week a piece from the repertory of the Théâtre-Lyrique ; the two repertories shall be played on alternate Sundays ; 3. The pieces from the repertory of the Grand Opera shall be thus performed : the Théâtre-Lyrique shall furnish orchestra, chorus, and *corps de ballet*, while the Académie Nationale de Musique shall supply the singers ; 4. The prices of admission shall be settled by common agreement between the State and the Municipal Administration, and submitted to the Council for approval ; 5. There shall be, at least, twice a year (on Sunday in the daytime) a free performance, the pieces performed being always taken from the repertory of the Grand Opera ; 6. The manager of the Theatre shall be bound to observe all the clauses in the lease of the house as it now is. Should the above terms be accepted, the City of Paris will vote the enterprise an annual grant, which shall not exceed the actual expenses of the building in which the lyric theatre shall be located."

Commenting on the above, the *Ménestrel* says :—

"The adoption of this scheme would evidently place the Popular Opera under the direct jurisdiction of the Grand Opera, which, lending as it would its artists and its masterpieces, could not abdicate the sceptre. We do not think this would do any harm ; quite the contrary. It is at the Opéra Populaire that the manager of the Opera would cause those pupils of the Conservatory who are ambitious for the honours of the grand repertory to go through an indispensable preparatory course of training."

The *Revue et Gazette Musicale* entertains diametrically contrary views, which it expresses thus :—

"It seems to us impossible seriously to discuss a project which bears evidence of so superficial an acquaintance with theatrical matters ; which talks of empowering the Théâtre-Lyrique to play all the pieces in the repertory of the Grand Opera, without troubling itself about existing laws and agreements ; and which supposes admissible a state of things in which the Opera would supply its singers for the Théâtre-Lyrique, or doubtless those of a second company, a company of substitutes, to be engaged on purpose. For the plan to be at all reasonable, it would be in the first place necessary that the two theatres should be benighted under the sway of one and the same person, as proposed in *La Liberté* by M. Déroizat ; and even then it might be objected that the manager of the Opéra has not the exclusive right of dealing with the repertory. But, were all this practicable, we should like to know the man sufficiently daring to take upon himself the formidable task of carrying on together two such theatres, without neglecting one or other of them."

As a pendant to the foregoing, it may be mentioned that M. Viollet-le-Duc, designates the Théâtre de la Gaité, which belongs to the City of Paris, as best fitted for the home of the Opéra-Populaire, because its lease is out sooner (in 1880) than that of any other theatre. M. Castellano refuses to give up the Châtelet before the expiration of his term, which has still four years to run, and the Théâtre-Historique is out of the question, as not being sufficiently capacious.

A private performance—before an audience of some three thousand persons, present by special invitation—has been given, in the Théâtre du Châtelet, of *Le Paradis Perdu*, a dramatic oratorio, one of the two works to which was adjudged the prize offered by the City of Paris. Considerations of space render it impossible to do more at present than briefly record that the performance, under the direction of M. Colonne, went, on the whole, well ; that Mdle Howe, Eve, and M. Lauwers, Satan, particularly distinguished

themselves; and that the verdict pronounced by the not over enthusiastic audience was favourable to the composer, M. Théodore Dubois.

—o—
WAIFS.

Mdlle Marie Krebs has been playing in Stuttgart.

An editor named his cat Plutarch, because it had so many lives.

M. Saint-Saëns is engaged for six concerts of the Milan Società del Quartetto.

M. Ed. Remenyi was to give his first concert in Boston (U.S.) on the 20th ult.

Mdme Durand has appeared successfully as Aida at the Teatro Real, Madrid.

Mdme Balfé has gone to Biarritz on a visit to her son-in-law, the Duke de Frias.

M. Saint-Saëns will make a concert-tour through Germany in February and March.

An Italian version of Ambroise Thomas's *Mignon* is being performed at the Theatre Royal, Lisbon.

Verdi's *Vêpres Siciliennes* has met with only a cool reception on its first performance in Vienna.

Mr J. C. Fryer has become the manager of the Opera-bouffe company at Booth's Theatre, New York.

Herr Methfessel, the composer of many popular songs and choruses, died lately, aged 72, at Berne.

Signor Ciro Pinsuti is engaged on a new opera, to be entitled *Margherita*. The text is by Signor Zanardini.

Herr Carl Zabel, Ducal Musical Director, Brunswick, retired from active service at the beginning of last month.

Mdme Adelina Patti and Signor Nicolini cleared by their six performances in Brussels upwards of 60,000 francs.

A new Pianoforte Quintet by Herr Carl Goldmark has been well received at the Hellmesberger Quartet Concerts, Vienna.

A second and enlarged edition of Herr Karasowski's book, *Friedrich Chopin, sein Leben und seine Briefe*, has been published in Dresden.

The Symphony Society of New York gave its first concert, under the direction of Dr Leopold Damrosch, at Steinway Hall, on November 9.

At one of the theatres is to be produced an *Opera Buffa* by Signor Buccalossi. As far as the name of the composer goes, *absit omen*, as *Book-a-loss-i* sounds unlucky.—*Punch*.

MR ALFRED WIGAN.—This distinguished actor died on Friday night at Folkestone, where he had been staying for the sake of his health. Born at Blackheath in 1814, he began life as a teacher of music, but soon became an actor by profession. In 1837, after playing small characters, under the management of Mrs Nisbet, he appeared at the St James's Theatre in the name of Sydney. His success was so pronounced that he promptly dropped the *nom de théâtre*, and in the course of the next fifteen years he played at Covent Garden, Drury Lane, the Lyceum, the Haymarket, the Princess's, and other theatres. In 1853 he undertook the management of the Olympic Theatre; but four years afterwards was compelled by illness to retire. His health having been restored by a long rest, he re-appeared at the St James's Theatre, and in 1867 opened the Queen's Theatre in Long Acre. At this period he frequently gave readings from the poets. In 1874, with his wife, he formally withdrew from the stage; but early in 1877 took part in a sort of private performance at the Gaiety Theatre. The plays in which he appeared to the greatest advantage were the *First Night*, *Still Waters Run Deep*, and *Plot and Passion*. Though not of the first order, his acting was marked by force, artistic finish, and considerable perception of character.—*D. T.*

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